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ABSTRACT

The use of Holocaust-related films and Holocaust survivors as classroom resources is analyzed. The perspective and function of four film genres are outlined as follows. Newsreels, made by the Nazis to chronicle their "progress," provide powerful raw footage of the concentration camp experience. Documentaries, generally made by Allied sources after the fact, use selected newsreel footage to present a particular thesis. Fiction films combine the advantage of a popular medium with the disadvantage of historical inaccuracy. In this category, feature films generally use the Holocaust as a springboard for presenting other ideas, while TV docudramas focus on important moral issues through portrayals of the horrors of the period. Educators are encouraged to consider three issues when choosing Holocaust films: the film's effectiveness in helping students understand the event, artistic value, and suitability for its target audience. Highlights of interviews with Holocaust survivors indicate themes that should be emphasized in classroom study. The use of guest presentations by these survivors as a means of making this period more meaningful to the student is also stressed. The paper includes a list of 161 Holocaust-related films, a copy of a Holocaust survivor's questionnaire, a bibliography, and a list of organizations. (LP)

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TEACHING THE HOLOCAUST THROUGH FILM

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In Holocaust studies, no one would deny the power of oral testimony or the written word of a survivor. In light of the graphic impact of cinema upon a collective audience, as well as its permanence and ready availability, this medium is a significant if not indispensable means of communicating in a classroom situation, the actual experience of the Holocaust and of drawing important lessons from it for contemporary society. Holocaust films evoke from the survivors feelings of incredulity, shame, and pain, and from non-survivors, awe and respect for the victims and a deep-seated anger at the perpetrators of the crime. The present project on the Holocaust and film is designed to utilize the reactions and experience of both survivors and educators in evaluating the use of film as an instrument in teaching the Holocaust events. As we confront the horrifying data we must ask ourselves how can we approach this historical legacy on film and use the materials professionally, honestly, and sensitively.

Examining films catalogued by the Anti-Defamation League, National Aduio-Visual Center, Jewish Media Service, and National Center for Jewish Film among other national and international archival services, we can readily see that the films cover a vast range of subjects and do overlap. Of these films, the documenatry "Genocide" from the World at War series proviues one of the best introductions and overviews. Let us review a chronological sample. Some films such as Triumph of the Will and From Kaiser to Fuhrer provide an insight into the political scene of Germany in the 1930's. In several sequences of The Eight-First Blow the massive deportations are tragically depicted. Alain Resnais's Night and Fog reveals the history of the concentration camps with unforgettable images of oppressive labor and unethical medical experimentation. Henri Cartier Bresson's Le Retour (The Reunion) graphically depicts the

Liberation period and the challenge of rebuilding the fragmented lives of the survivors. The U.S. War Department film Nuremberg by famed documentarist Pare Lorenz chronicles the war trials in 1945-46 in documentary form, while Judgment at Nuremberg by Stanley Kramer takes a fictional but honest view of one segment of the trials. A recent film such as Let My People Go deals with continued anti-Semitism against Russian Jews as they attempt to migrate to Israel. Finally, Obedience documents the Stanley Millgram experiment at Yale which elucidates the human principle operative in blindly following orders.

In a review of Holocaust films we can also detect several different genres--newsreel, documentary (short and feature length), fiction, and TV Docu-drama. Each genre and specific film have a different history, value, and potential use as a tool for teaching the past.

Going from the most direct and shocking of film genres, there is the newsreel which furnishes raw footage of the camp experience. The two original sources of these materials agree on the preservation of a particular experience on celluloid for posterity. Their aims, however, differ. With a clinical and macabre perspective, as well as with technical expertise and precision, the Nazi photographers and filmmakers documented the wide range of Holocaust events. Each excruciating step to the Final Solution was carefully chronicled for future generations. It is ironic that the same films that the Nazis made to exhibit their "progress" were used against them during the Nuremberg trials.

At the moment of Liberation in the Spring of 1945, the Allies, chiefly the U.S. Signal Corps, filmed the tragic results of the atrocities. In the recent film The Chosen, for example, a now commonly viewed excerpt from a Universal Movietone newsreel shows General Eisenhower visiting the Nazi camp of Ohrdrus. The Allies filmed what they witnessed in order to place before the eyes of the world the incredible extent of

the barbarism inherent in the National Socialist ideology. The screening of these several minute newsreels awakened an uninformed American public to the horrors of the camps.

Much of the stock footage, now classical, has been used in the second type of Holocaust film, the documentary. For example, the brutal scenes of plows moving the masses of dead bodies have been used in the American government film Nazi Concentration Camps commissioned by General Eisenhower in August 1945, as well as in the final shots of Alain Resnais's short documentary Night and Fog (1955). The documentary ordinarily uses raw footage but, with an added advantage of hindsight, usually illustrates a particular thesis. The State Department's film Death Mills (1946) was used by the American Goverment to show the German people the actual horrors behind "the curtain of Nazi pageants and parades," as the introduction makes clears. Some of these documentaries were narrated with a tone of irony, while the earlier newsreels used a more emotional commentary.

The documentary filmmaker has a deliberate and specific task to enlighten the audience by organizing the existing materials (along with other complementary data) into a coherent and artistic work. The resulting film usually evokes shock at what happened in the past and at times explicitly or implicitly sounds an alarm for our present society with respect to a fragile future. Resnais's Night and Fog, for example, is a sophisticated reminder to keep one eye open, for this tragedy did not occur at one time, in one place.

In retrospect, the documentary has paved the way for a greater acceptance of the Holocaust in fiction. The feature commercial film and the television docu-drama are, however, more controversial. While the actual raw footage and the documentary most often offer an honest, almost

undisputed historical picture of the times, these other non-documentary forms, filled with metaphor and stylized images, are often challenged for their historicity, authenticity, and credibility. They are one step removed from the reality and usually attempt to capture some human aspect of the tragedy. They thus possess aesthetic distance necessary in a work of art on an historical theme. Annette Insdorf in her recent work Indelible Shadows: Film and the Holocaust observes that most of the finer fiction films have employed one of the two narrative strategies in dealing with the Holocaust: "One way to deal with it, is with utter simplicity and respect....The other possible direction is extreme stylization, where there is distancing through esthetic innovation." (New York Times, 5 Dec. 1982) The Swiss film The Boat is Full, an example of the first approach, is a poignant, realistic reconstruction of the events of members of one "family" of 10,000 Jews refused admittance into Switzerland from Germany. Lilliana Cavani's Night Porter, on the other hand, offers a stylized and psychological view of the relationship of a female victim of the camps (Charlotte Rampling) with her Nazi lover (Dirk Bogarde). In either form the Holocaust fiction film has become a popular medium of expression as filmmakers and public attempt to come to grips with the past.

Feature fiction films reflect a better historical perspective and a greater urgency to communicate the experiences of the survivors before it is too late. These feature works ordinarily fail when they trivialize, exploit, or demystify the ultimate meaning of the events. Color film, professional actors, and extensive budgets further detract from the authenticity of the original experience. Fiction filmmakers, however, have different intentions than those shared by documentarists and do not apologize for using the Holocaust as a springboard for other ideas.

Lina Wertmüller's Seven Beauties, a treatise on survival in a chaotic world, would be an excellent example of the metaphorical use of the Holocaust. One would hesitate to call some of these films such as The Garden of the Finzi-Contini "pure fiction" because of their true historical basis. Yet, as non-documentaries, they fall into this category, conveying an imaginative view of the actual gruesome reality.

A more popular and widely viewed form of the Holocaust film is the television docu-drama. It was NBC's Holocaust series in 1978 that opened the eyes of the American public to the little known details of the concentration camps. It was referred to by the Christian Science Monitor as a "major if flawed" work because it walked the fine line between universal truth and monumental cliche. Fanya Fenelon's story of music in Auschwitz in Playing for Time, architect Albert Speer's historical piece Inside the Third Reich, The Wall about survival and uprising in the Warsaw Ghetto, and the more recent Blood and Honor dealing with the tensions of the Hitler Youth and the German Jewish population, all show the extensive range of the genre of docu-drama. In general, this type of film attempts to raise moral complexities, but the physical medium of television may prevent it from getting to extremely profound and painful issues. Characters are often stilted and stereotyped, more dramatic than in real life. Camp uniforms are too new and fresh. A French priest friend, survivor of Dachau, remarked to me that the concentration camp scenes from Holocaust were too cosmetic and could in no way show the skeletons that they really were.

As Sharon Rivo and Mark Swenski point out in their forthcoming filmography for the Simon Wisenthal Center in Los Angeles, there is a plethora of material available in film that would certainly be most illustrative

in the classroom setting. They have chosen more than seventy films that could be used as educational tools. Their rental and purchase specifics make it an invaluable aid. Having personally viewed a large representation of these films and others in several languages, I have discovered that in utilizing these materials for classroom instruction, the educator should address three specific aspects of the educational film--the ethical, aesthetic, and practical. The first of a series of related questions I would raise would be, "Does a given film present honestly and sensitively the actual reality?" More specifically, "Does the work at hand help us to understand the situation more clearly?" Although the content and perspective of the film are the most important factors to be considered, a second factor, the artistic presentation, is also highly significant. For example, a films such as St. Matthew's Passion, made primarily of still photographs of the Holocaust, poignantly and aesthetically makes the Holocaust a Christian and Jewish phenomenon, thus more universal.

A final aspect of Holocaust film usuage is the pragmatic one of selecting and ordering films. It goes without saying that not all Holocaust films are suited for all audiences. A colleague admits screening Night and Fog to a group of students in their early teens with insufficient preparation. One or two of them got sick during the projection. The films should thus be chosen for the specific audience, previewed carefully by the instructor, and then presented honestly. Schedule considerations are also important. The short twenty or thirty minute film such as Camps of the Dead is more suited to a classroom situation than the one-hour long Nazi Concentration Camps, for the former film would allow for an adequate introduction and some discussion afterwards. One survivor and teacher of the Holocaust suggests

that the ten-minute"trigger film" is the most conducive for classroom use since it can get to some of the key issues immediately in a discussion.

I would also propose that the Holocaust film be presented chronologically. One can hardly understand fully Henri Cartier Bresson's The Reunion on the Liberation of the camps without grasping the history of the Final Solution or the racist philosophy of the Third Reich. A carefully designed course using several films and books could be part of a larger context where racism, civil rights, anti-Semitism, and the KKK all play a significant role.

Educators would be helpful in evaluating the pragmatic use of film in a course, while artists or film historians could judge the aesthetic worth of a specific film. The most useful contributor to Holocaust education, however, is the survivor who has lived through the experience. He or she can discern if a particular film is valid and authentic. Some educators have cautioned that the survivors would not be objective about the material, being too emotionally involved, not as articulate about the ethical issues because of a lack of a higher education, or else foreign to a modern American classroom. Disagreeing strongly with these predetermined views, I went ahead with a concrete project on the teaching of the Holocaust film. I contacted by phone, mail, or in person approximately twenty-five survivors in the New England area, primarily in the vicinity of Boston, inquiring if they would fill out a questionnaire about Holocaust films and their impact upon classroom teaching. The results showed that despite some of the above limitations, other factors such as the witness value of their perspective and their sense of history comp(e)nsated for them. The final product reflected a touching testimony to what they managed to survive and wished to com-

municate to succeeding generations.

When approached on a personal basis the survivors proved most eloquent. On paper it was difficult for them to grasp the nuances of the questions. The most helpful were survivors who are presently in educational positions. The respondents in general came from the Polish camps of Auschwitz or Ploszow. Their collective experience covers more than twenty-five different camps and ghettoes where they spent some amount of time. They were between the ages of seven and twenty-three while they were incarcerated.

Several survivors expressed that they had upsetting reactions to the Holocaust film. One rabbi said he cannot face these films because he still lives out the horror of these days. Another survivor said, "Very bad. Sometimes we don't believe we were there. We lost our family and I blame myself that I was the only one to survive." A victim of Auschwitz stated in the questionnaire: "We could not watch all the films. It was too emotional for us. It brought too many nightmares." It appears that even the fiction films triggered a painful reaction among the survivors, and they could not bear to relive these haunting moments of their lives. Others, however, saw as many as fiftenn films dealing with the Holocaust. They note that they became curious, intrigued, and at times mesmerized by these films. On occasion they attempted to judge if the films were authentic in a most rational manner.

A survivor of the Rzezow ghetto and the SS Forced Labor Camp Reichshof Ost comments on the newsreels: "They are,of course, the most realistic, factual, and I have not found them sensational: their material spoke for itself. I think that their biggest impact was immediately after the discovery of the death camps. They are invaluable as historical documents." He remarks that the documentaries,too, are

of great historical value. When the respondent comes to feature fiction films he notes that "The filmmakers have an impossible task trying to transform a basically incomprehensible event into an artistic expression acceptable to the general public. Their degree of success depends on their and their actors' skills." He concludes by saying that "Nobody conveyed or can convey effectively life inside the camps."

A survivor of Auschwitz as a teenager reiterates that:

> The Holocaust cannot really be understood, the horrors of it cannot be really put on any film, the stench of the crematoriums, the crying of children being huddled against the walls and shot, the fear we felt and the feeling of helplessness and abandoness, no film can really portray it. I applaud the filmmakers for trying to show how it was, how it happened, how it could be again, if we are not aware.

Survivors stress that the students should be told that these works are fictional, and that they can never capture the reality, less they take the dramatization for a documentary view of the period. Despite the fictional aspects of the films, says a survivor of Auschwitz and Mauthausen who presently teaches the Holocaust, "Still (it is) good to expose some truth."

The respondents' evaluations of the television docu-dramas have much in common. They acknowledge the deficiencies of Holocaust but believe that is a solid, fairly representative work. A survivor currently living in Columbus, Ohio was one of the first 100,000 to enter Auschwitz. He believes that films such as Holocaust were "watered down." He went on, "If the version of it was shown as it really was, the American people would not be able to look at it. I really think that people could lose their minds watching it. The horror was too great!"

A survivor of Rzezow mentioned earlier comments on the television docu-drama:

> I find the shows depicting the Holocaust on TV as most troublesome. While they attempt to depict real events they do it frequently in a cosmetized, unrealistic fashion. The nature of the medium, with its frequent commercial interruptions, destroys any dramatic impact of the story. About the only value of shows such as The Holocaust or The Wall is in that they reach a mass audience. While these two shows had some impactful moments I have also found many distorted and unfaithful scenes.

A teen-ager from Riga, who spent time in Buchenwald and Magdeburg, feels that fiction films such as Shop on Main Street and The Two of Us "Supply insight into human problems experienced. As with any good art it distills life and gives the viewer special, new insights." His reaction to the television docu-drama is stronger and more negative. He found Holocaust had some redeeming features, but "It really did not give a realistic portrayal of life under the Nazis. It was too obviously staged. It is probably better to have such TV specials, rather than total silence about the Holocaust, but I would prefer seeing more actual documentaries, interviews, and feature films."

The reaction of this survivor to Playing for Time is very sharp: "Playing for Time was an outrage, perpetrated by the profit-hungry CBS. Redgrave is an outspoken Anti-Semite who under no condition should have been chosen to play in this piece. I consider it an insult and a desecration of the victims of the Holocaust. It is symptomatic of what is wrong with docu-drama." Another victim from Auschwitz called it "a big joke." From several similar reactions we see that the Holocaust film has a strong political element to it.

When asked what the survivors of the camps would personally like communicated in the classroom situation in light of the films they had seen, they responded in various ways:

-M.M. urges strongly: "Teach it as it was! No embellisments and no Hollywood...and most of all, don't exploit the horror of the Holocaust for Hollywood profits and as a vehicle to sell TV ads."

-R.S. from Kaiserwald and Stulhoff suggests: "Films of the Holocaust should try to emphasize the tragic phenomenon of a civilized, highly cultivated society changing into a hate dominated group ready to exterminate fellow humans, utilizing the law and all modern technical means for the purpose of genocide and what can be done to prevent this tragedy from happening again."

-M.D. from Auschwitz encourages: "They should never forget. It could happen again. Six million Jews perished but five million Gentiles did also."

-S.N. recapitulates: "The concepts that need repeated emphasis are, in my opinion: Remembrance, prevention of future happening, futility of prejudices and hatred, tolerance of others, rejection of ideologies based on national or religious superiority, independent critical thinking, and above all the indomitability of the human spirit which manifests itself even in the most tragic circumstances. In one word: Humanism! And despair should never be the primary emotion or attitude in human lives."

-R.F. from Plaszow and Auschwitz recognizes something positive in each Holocaust film, although sometimes lost in the technique or commercial profit. She comments: "Yet there was a message in every one that would make someone think, a point made to make someone aware of evil. This I feel is a victory over the Nazis who still

exist today." She concludes with her reflections on Holocaust studies: "I am only sorry, that when my children were growing up, this program was not available to them, and I could not bring myself to talk to them about it. (I) hope that my feelings about it will help you."

This questionnaire and personal interviews with survivors have shown that an ideal situation could be created by linking survivors with educators in Holocaust studies. Together they can assess the value of the Holocaust film as an instrument for learning and help make the actual teaching of this tragic period a more humane and integral experience. After a long, self-imposed silence many survivors are more willing to discuss their experiences and feelings in public. The educator thus has greater possibilities of inviting the survivors to speak informally to a class or more formally in a lecture situation. Organizations in the Boston area such as the New Americans Association, One Generation After, and Facing History and Ourselves have facilitated the link between these two groups. The students exposed to the materials emanating from them will profit significantly from the historical and personal perspective alike.

A final word of caution comes from Rabbi Ben Gold of the Harvard Hillel during a lecture on the uses of the Holocaust. As a victim of the Holocaust he sees the extreme importance of teaching Holocaust studies lest the next generations forget this blemish on the soul of civilization. He warns, however, that we must not read all of Jewish history into this twelve-year period or let it obfuscate the heritage that also includes <u>The Book of Exodus</u> and the rich cultural tradition that has been passed down over many prior generations. He concluded his talk by noting that with each event history offers us a story and a lesson.

"We know the story, but the lesson hasn't come to us yet," he stated. Our task as educators is to make the lesson a true and vital one.

HOLOCAUST FILMS: NEWSREELS, DOCUMENTARIES, FICTION, TV DOCU-DRAMAS*

ACTION J
ACT OF FAITH
ADDRESS UNKNOWN
AFFAIRE BLUM
AMBULANCE
AS IF IT WERE YESTERDAY
AVENUE OF THE JUST

BLACK THURSDAY
BLOOD AND HONOR (TV)
THE BOOKSELLER
BORDER STREET
THE BOAT IS FULL
BOYS FROM BRAZIL

CABARET
CAMERA OF MY FAMILY
CAMPS OF THE DEAD
CARL PETERS
CHILDREN OF THE EXODUS
THE CHOSEN (UNIVERSAL MOVIETONE NEWSREEL)
CONSPIRACY OF HEART

THE DAMNED
DANZIG 1939
DAVID
DEATH MILLS
DENMARK '43
DIAMONDS OF THE NIGHT
DIARY OF ANNE FRANK
DISTANT JOURNEY

EICHMAN AND THE THIRD REICH
THE EIGHTY-FIRST BLOW
THE ETERNAL JEW
ESCAPE

A FIELD OF BUTTERCUPS
THE FIFTH HORSEMAN IS FEAR
FOREVER YESTERDAY
FROM DESTRUCTION TO REDEMPTION

THE GARDEN OF THE FINZI-CONTINIS
GENOCIDE
"GENOCIDE": WORLD AT WAR SERIES
GERMANY AWAKE!
THE GOLD OF ROME
THE GREAT DICTATOR

THE HANGMAN
HANGMEN ALSO DIE
THE HIDING PLACE

A HIGHER PRINCIPLE
HITLER: ANATOMY OF A DICTATORSHIP
HITLER'S CHILDREN
HITLER'S REIGN OF TERROR
THE HOLOCAUST (TV)
THE HOLOCAUST: 1939-1945
THE HUNTER AND THE HUNTED (TV)

I ACCUSE
I NEVER SAW ANOTHER BUTTERFLY
THE ILLEGALS
IMAGE BEFORE MY EYES
IN DARK PLACES: REMEMBERING THE HOLO-
INSIDE THE THIRD REICH (TV) CAUST
INSIDE NAZI GERMANY
IN THE BEGINNING

JAKOB THE LIAR
THE JEWISH WIFE
JOSEPH SCHULTZ
JUDAISM: #ES8-B (World's Great Religio
JUDGMENT AT MINEOLA ns)
JUDGMENT AT NUREMBERG
JUD SUSS
THE JUGGLER

KAPO
KITTY: A RETURN TO AUSCHWITZ

LACOMBE, LUCIEN
LANDSCAPE AFTER A BATTLE
THE LAST METRO
THE LAST CHAPTER
THE LAST STAGE
THE LAST NAZI (ALBERT SPEER)
THE LEGACY: CHILDREN OF HOLOCAUST SURVIVORS
THE LEGACY OF ANNE FRANK
LET MY PEOPLE GO
LIFE OF ADOLF HITLER
LISA

MADAME ROSA
THE MAN IN THE GLASS BOOTH
MARATHON MAN
MARRIAGE IN THE SHADOWS
THE MARTYR
MEIN KAMPF
MEMORANDUM
MEPHISTO
THE MEMORY OF JUSTICE
MONSIEUR KLEIN
THE MORTAL STORM

*American and international films which deal in whole or in part with some aspect of the Holocaust.

HOLOCAUST FILMS (CONT.)

MY FATHER'S HOUSE

NAZI CONCENTRATION CAMPS
NIGHT AND FOG
NIGHT PORTER
NIGHTMARE: THE IMMIGRATION OF JOACHIM AND RACHEL
NONE SHALL ESCAPE
NUREMBERG

OBEDIENCE
OUR HITLER

THE PASSENGER
THE PAWNBROKER
PLAYING FOR TIME (TV)
PROFESSOR MAMLOCK
THE PROMISED LAND

Q.B. VII (TV)

THE RAPE
REMEMBRANCE OF LOVE (TV)
RESISTANCE: JEWISH GHETTO FIGHTER AND PARTISANS IN CENTRAL AND EASTERN EUROPE
RETURN FROM THE ASHES
RETURN TO POLAND
THE REUNION
THE ROTHSCHILDS

SAINT MATTHEW PASSION
SEVEN BEAUTIES
THE SEVENTH CROSS
SHIP OF FOOLS
SIGHET SIGHET
THE SHOP ON MAIN STREET
SKOKIE
SO ENDS OUR NIGHT
SOPHIE'S CHOICE
THE SORROW AND THE PITY
SPECIAL SECTION
STARS
STOLEN TEARS (TV-"QUINCY" SERIES)
SWASTIKA
SWEET LIGHT IN A DARK ROOM

TEVYE
TO BE OR NOT TO BE
TOMORROW THE WORLD
TRANSPORT FROM PARADISE
TRIAL AT NUREMBERG
TRIUMPH OF THE WILL
THE TWO OF US

UNDER THE SAME SKY

VERDICT FOR TOMORROW
VICTIM OF THE PAST
LES VIOLINS DU BAL
VOYAGE OF THE DAMNED

THE WALL (TV)
A WALL IN JERUSALEM
WARSAW GHETTO
WARSAW GHETTO: HOLOCAUST AND RESISTANCE
WE MUST LAUGH
WE WERE GERMAN JEWS: THE STORY OF HERBERT AND LOTTE STRAUSS
THE WITNESSES
WRITINGS OF THE NAZI HOLOCAUST

THE YELLOW STAR

JOHN J. MICHALCZYK
BOSTON COLLEGE
28 DECEMBER 1982

QUESTIONNAIRE SENT TO HOLOCAUST SURVIVORS:

"SURVIVORS' PERCEPTIONS OF HOLOCAUST FILMS"

1. To which camp(s) were you assigned and during which period?

2. How old were you at the time?

3. Which of the films listed--NEWSREELS, DOCUMENTARY, FICTION, TELEVISION--have you seen?

4. What is your general reaction to these films on the Holocaust?

5. More specifically, could you describe your reactions to those films which you have seen? Distorted, realistic, honest, sensational, fictional, etc.

   a) Newsreels: Movietone or Pathé Newsreels, e.g. as seen in The Chosen (filmed at the time of the Liberation in the Spring 1945)

   b) Documentaries: Compilation films with a specific perspective, e.g. Night and Fog or Death Mills, etc.

   c) Feature/Fiction: Non-documentary works based on some historical events, e.g., The Boat is Full, David, Garden of the Finzi-Contini

   d) Television: A docu-drama with a basis in an actual occurrence, e.g., Holocaust, Playing for Time, The Wall.

6. In the films you have seen, did you feel that the human message was lost by the art, cinematic technique, or politics?

7. Which films would you best recommend for teaching the Holocaust to secondary school students? To college students?

8. What would you personally like communicated to the audience of this conference in light of the films you have witnessed?

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CHESTNUT HILL, MA
28 DECEMBER 1982

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28 DECEMBER 1982

HOLOCAUST: AUDIO-VISUAL RESOURCES (1982)

CENTER FOR HUMANITIES
2 Holland Ave.
White Plains, NY 10603

CENTER FOR STUDIES ON THE HOLOCAUST (extensive resource data)
Anti-Defamation League of B'Nai B'rith
823 United Nations Plaza
New York, NY 10017

FACING HISTORY AND OURSELVES: HOLOCAUST AND HUMAN BEHAVIOR
25 Kennard Road
Brookline, MA 02146

JEWISH MEDIA/JEWISH WELFARE BOARD (shorts & documentaries catalogue)
15 E. 26th Street
New York, NY 10010

LEARNING CORP. OF AMERICA
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